

Plot out the various provinces of Bach's activities. Organ Music first. Then Gabrieli's and Claudio Merulo. Andrea Gabrieli. Born 1510. Pupil of Adrian Willaert at St Marks. He became successively Organist of second and first Organist at St Marks. Cantatas and Madrigals in old style. Ricercari and Fantasias. With runs and such embellishments. Died 1586. Giovanni his nephew born in Venice 1557 and his pupil. Famous all over the world. Wrote choral works with accompaniment. One of the foremost to develop the instrumental side of music. Wrote Ricercari for and Fantasias for the Organ. Claudio Merulo born at Coreggio in 1533. Second Organist at St Marks 1557. And first Organist 1566. Died at Parma in 1604. Toccatas and Ricercari. The foremost of early Organists to develop Organ style. Girolamo Frescobaldi. P.10a born Ferrara 1583 – went to Antwerp in 1608. And then to Rome where he was appointed Organist to St Peters in that year. His reputation as a performer and composer of music for the Organ was immense. He too wrote Ricercari, Toccatas, Canzonas, Capriccios. Wrote also for the domestic keyed instrument.

The Northern branch of ~~Organ-composers~~ Organists was nobly represented in their early days by Jan Pieterzoon Sweelinck who was born at Deventer in 1562.

The exact date of his appointment as Organist of the old Church at Amsterdam is not known – but he occupied that position at all events from 1581 till his death in 1621. He was a really noble and enterprising composer both for his own instrument and for Clavier and for voices – his Organ music is especially important. He came nearer to writing a complete and effective Organ Fugue than almost anyone of his time.

With him may be coupled Samuel Scheidt, the foremost of German Organists of that time – born in Halle 1587 – he was a pupil of Sweelinck at Amsterdam in 1608, and became Organist of the Halle Church in 1608 or 1609. He died in 1654. His Organ works are of great importance (to) history as he did a great deal to develop Organ style and he was among the first –
To 10b

Music for the Clavecin was cultivated most in early times in England and France. England took the lead in the times of Elizabeth and James – ~~and were far~~ And her composers were far ahead of those of other countries in developing (a) sense of instrumental style. There are lots of splendid collections of Music for the Clavecin of the later part of Elizabeth's and James I's reigns – up to the coming of Charles I – when the outpouring ceased. Our heroes in that department of Art are William Byrd b:1538 d:1623, John Bull born 1653 at Oxford. Organist of Hereford Cathedral 1652 . Giles Farnaby of xxx born later 16th cent began music at 1580 Mus B(?)1552 – died at Antwerp 1628. Orlando Gibbons born 1583 at Cambridge and died at Canterbury in 1625. One of the most interesting and characteristic composers of Choral music for Church and also Madrigals and Clavecin music the country ever had. Lots of his compositions in collections of James I's time. When Charles arrived music mostly dried up. But as I told you sometime ago instrumental music revived rigorously(?) in the time of the Commonwealth – Matthew Locke was the most notable composer, a greater part of whose compositions belong to Charles II's reign especially his "Melothesia" a treatise on playing on the Harpsichord and Organ with some interesting compositions included. Then we come to Purcell. Who like Bach excelled in every branch of music recognized in his time, and not least

in secular instrumental music. His suites for Harpsichord are the finest and most full of grit(?) of anyone's before J.S.B. In many respects they are singularly like him. Like Bach he had a wonderful gift for instrumental polyphony – using the resources of Instrumental Counterpoint for purposes of expression and really musical effect. John Blow 1648 – 1708 also deserves mention for some very excellent music for Harpsichord. But after this time all native music dwindled in this country. In Germany music for the Harpsichord was not much cultivated. But Froberger produced some very interesting Suites and Sonatas. And finally Kuhnau boldly took it up. French music for the Harpsichord can be traced back a good way. It begins to merge into musical consistency in the works of Anglebert a composer of Louis XIV's time – who published Pièces de Clavecin in 1689. They are slight and artistic. ~~There was~~ Still more cultivated was de Chambonnières ~~16xx~~ also Harpsichord player to Louis XIV who wrote serious music for it (1680). There was quite a little school of writers of Clavecin music in France and their efforts ultimately blossomed forth into permanent value in the works of François Couperin, who was a pupil of Chambonnières and upon whom the title of Grand was conferred. He wrote lots of Suites – in which he showed very decisively the natural bent of French composers. See page 10.